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ABSTRACT

The Council of Chief State School Officers (CCSSO), as part of their Arts and the Schools Project, surveyed state education agencies (SEAs) to determine policies and practices in relation to arts education in public schools. Art subjects were defined to include creative writing, dance, drama, music, and visual arts. The study focused on: (1) general educational goals; (2) curriculum; (3) testing; (4) graduation requirements; (5) state level funding; (6) instruction; and (7) the influence of current educational developments on arts education. Results indicated that 50 SEAs employ art specialists or allocate a portion of generalists' responsibilities to art education. Thirteen states have written arts education goals, and 43 states distribute curriculum guidelines and supplementary materials for arts instruction to local school districts. Achievement in arts education in 10 states is determined through standardized testing, and 22 states have graduation requirements in the arts. Forty-two states require arts certification for teachers of grades K-12 in two or more arts subjects. An arts education historical review is presented, and a final section focuses on the impact of current educational issues on arts education. Most respondents to the Arts and the Schools Project questionnaire believed that the formulation of new policies at the state level would lead to improved arts instruction. Recommendations include establishing arts education as an essential component of all children's education and encouraging SEAs to include arts in formal education goals. The questionnaire, photographs, and tables are included. (Author/JHP)

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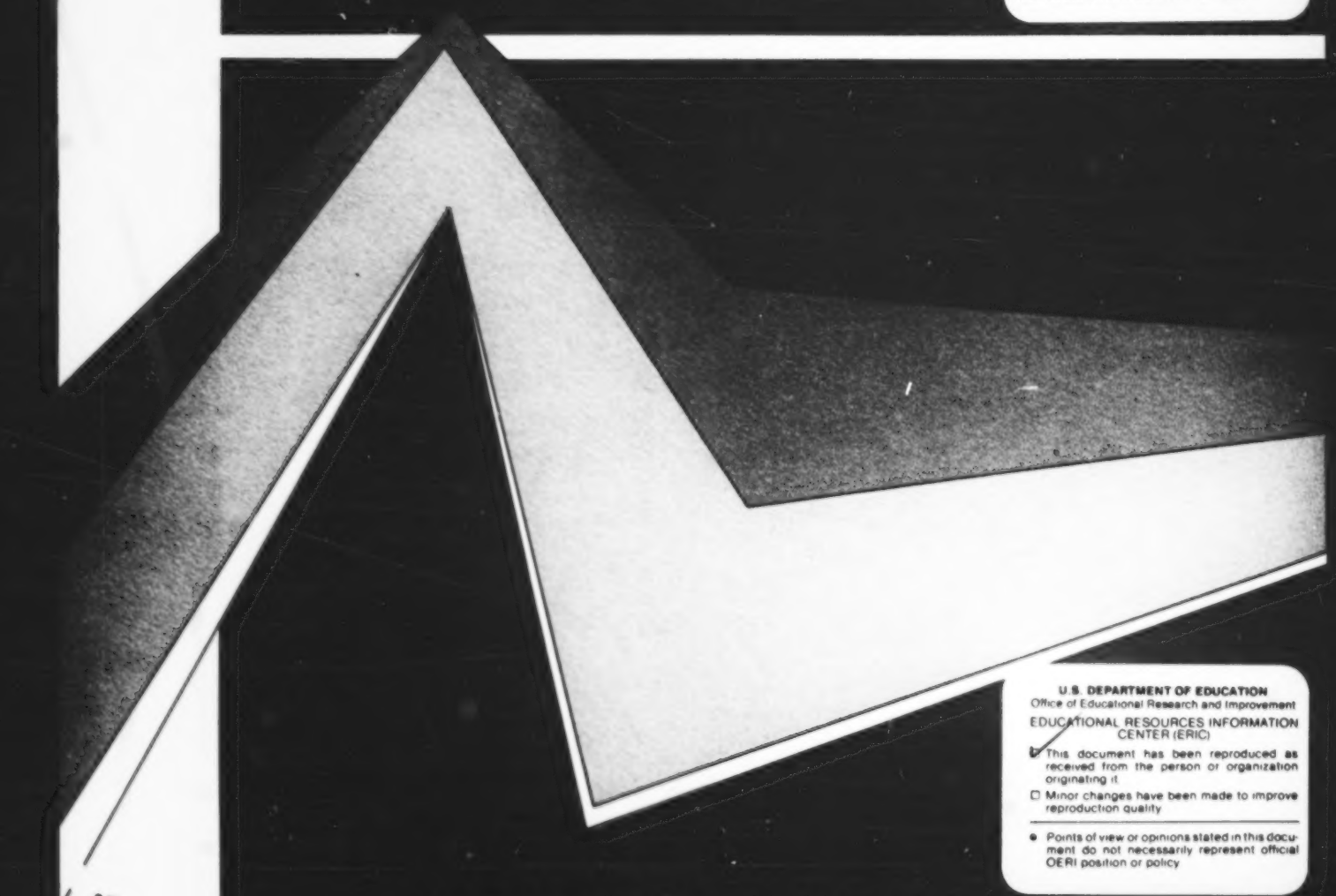

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A SURVEY OF STATE EDUCATION POLICIES

Council of Chief State School Officers

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ARTS, EDUCATION AND THE STATES

A SURVEY OF STATE EDUCATION POLICIES

Arts and the Schools Project

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FOREWORD

BY WILLIAM F. PIERCE, EXECUTIVE DIRECTOR, COUNCIL OF CHIEF STATE SCHOOL OFFICERS

Ask any ten citizens of the United States to describe the purpose of the American education system and you will receive, if not ten, a variety of answers. Some will contend that education's purpose is to prepare our youth to function as intelligent, enlightened citizens. Others will argue that its major purpose is to adequately and appropriately prepare our youth for productive employment. Still others will suggest that it is to instill character and a sense of values in our citizens and future leaders. A different group will propose that education's purpose should be to prepare youth to live and function in a global society. Some would couch their answer to the question of the purpose of American education in terms of the individual, while others would think of its effects on society and our social structure. And, finally, some would say that education's purpose is "all of the above." Unfortunately, very few would consider teaching the arts a primary purpose of education, and seldom would it make the lists of the public's educational objectives.

Yet, irrespective of the purpose of education to which any one of us may subscribe, we all tend to agree that the arts will enhance the attainment of that purpose. In an education system, currently undergoing significant reform which can be characterized by increased graduation standards, greater academic requirements, more rigorous criteria and a greater awareness of the need for more science, mathematics and technology instruction, one must eventually ask the question: "Is there a place for the arts? Can the arts help us to attain the variety of complex and sometimes competing objectives that Americans ascribe to their education system?" On the basis of the study reported, herein, we would contend that arts education can, does and will help us to obtain our objectives. It improves our ability to deal effectively and rationally in a sometimes irrational world. It develops our abilities to think critically, to problem-solve and to build a greater understanding and appreciation of concepts and principles which govern our culture and those of others. It helps us to become and remain humane, thoughtful citizens. Through study of the arts we grow and develop as individuals and gain an understanding of the foundations of our social systems. The breadth of the arts—the visual arts, music, dance, drama, creative writing—is crucial to their academic worth. Each discipline is unique in enabling us to recognize and appreciate the aesthetic nature and multi-faceted characteristics of the world in which we live.

We think this document makes the case that whatever your personnal objective for American education may be, the arts make a significant and important contribution, and that the states play an essential role in ensuring that the contribution of the arts to the total system is made available to all of the children and youth of our nation.

PREFACE

BY DAVID W. HORNBECK, SUPERINTENDENT OF SCHOOLS, STATE OF MARYLAND

The arts are central to the school's role to educate. Chief State School Officers can and should play a special leadership role in breathing substance into that assertion.

Students are growing up in a world immersed in fast moving, complex images of sight and sound. We are bombarded daily by powerful and often persuasive images, including those of the bustling urban scene, and the sparsity drama of rural America, through television, advertising, and the cinema. Education must include learning to cope with this explosion of multi-faceted information and experience. The arts, of course, have been a significant dimension of every culture in the history of the world. The buildings in which we live, the tools of daily living, our entertainment, the clothes on our backs—look back to previous art forms and reflect contemporary vision.

One cannot know and understand either the past or present without an appreciation of the arts. Neither can one relate intelligently to the culture of others without exposure to the arts of that culture. The arts express our deepest yearnings for relationships, social and political justice, and beauty. One role, if not the central one, of schooling is the development of communication skills. If we are to meet that challenge, we must stretch beyond the traditional spoken and written word. Human feeling and emotion as well as ideas are frequently more forcefully and accurately portrayed through the arts.

If we believe the arts to be central, it is not enough to make bold statements of support. We must seek to demonstrate their centrality in the same ways we do with other high priority items. I offer some examples:

- If one considers English, social studies, math and science as central, with certain credits in these subjects thus required for graduation, the arts should, in an appropriate manner, also be made a graduation requirement.
- Similarly, we know that staff development opportunities help drive priority initiatives. If the arts share in the limelight of such initiatives, they will be lifted up in importance.
- The areas in which curriculum development is done send signals as to which disciplines should receive attention. If certain curricula or programs are mandated or encouraged through the offer of technical assistance, the arts should be included.
- Where there are curriculum or discipline specialists in the state department, the arts should reflect that same pattern of organization.

Too many consider the arts a frill. If the chief state school officer's support is translated through mere words, the "frill perspective" is encouraged. In contrast, if action, funding and staff support underline one's words others will be led to similar initiatives. We are constantly faced with opportunity. The arts can provide us and the students in our charge with special insight and sensitivity about the planet on which we live and its people. We need to get on with the task of seizing the "arts opportunity" on behalf of our students.

EXECUTIVE SUMMARY

The Council of Chief State School Officers (CCSSO), which represents the commissioners and superintendents of education for fifty states, the District of Columbia and six extra-state jurisdictions, has completed a survey of state education policies and practices that support the arts. The information was obtained as part of the Council's Arts and the Schools Project, funded by the National Endowment for the Arts, the Rockefeller Foundation and the U.S. Department of Education. The Project, which began in late fall 1984, was guided by an advisory committee chaired by the State Superintendent of Schools for Maryland and comprised of artists, arts educators and directors of arts organizations and institutions.

The Project staff and advisory committee developed and distributed a questionnaire to each state education agency (SEA) requesting information about state level support for arts education in the following areas: organizational structure of the agency, general education goals, curriculum, testing, textbooks, graduation requirements, state funding provisions and the influence of current educational trends on the arts. In addition, project staff invited SEA contacts and other arts administrators (e.g., the directors of state arts agencies, schools of visual and performing arts, and national professional arts education organizations) to identify state and local initiatives that are supported by or function in cooperation with SEAs. Examples of such activities have been published as a separate catalogue by the Council (entitled *Options and Opportunities in Arts Education: Selected Programs and Projects*).

CCSSO received completed surveys from fifty-four of the SEAs (a 95% response rate). The report contains a summary and analysis of questionnaire responses from designated SEA arts contacts as well as communications with additional SEA arts personnel. For the purposes of the survey, arts subject areas were defined to include creative writing, dance, drama (theatre arts), music, and visual art.

Survey findings indicated that although only thirty-six state education agencies have a unit for one or more of the arts within their organizational structure (all of which include either music or visual art), fifty SEAs employ arts specialists or allocate a portion of generalists' responsibilities to the arts. Thirty-nine budget for the equivalent of one or more full-time equivalent staff persons in the arts, but since many arts staff are employed on a part-time basis, all but five SEAs have at least two or more staff devoted partially to the area. Fifty-four percent of staff time allocated to the arts by SEAs across the country is designated for visual art and music, which reflects the greater attention historically given to those fields.

Only thirteen states reported that their state boards of education specified the arts within formal statements of educational goals, although forty-four states are currently revising policies in ways that should positively affect arts education. During the last quarter of 1984, SEAs were contemplating changes or new initiatives in the following areas: graduation requirements, teacher training and certification, arts guidelines and curriculum, course offerings and requirements, comprehensive state arts plans, funding formulas, alterations in state education agency structure and organization, or mandates for local school systems.

Forty-three states distribute guidelines for arts instruction to local districts, including curriculum guides and supplementary materials. Although formal state guidelines have traditionally been written in non-directive language that simply specifies arts opportunities be provided, current SEA-initiated or revised curriculum guides tend to be competency and discipline-based instructional manuals (in response to the trend toward state adoption of competency-based plans that include the arts). Guides typically define specific skills and competencies to be acquired by students in the particular subject area for grades K–12. As would be expected, a majority of the states (36) publish guidelines for visual art and music. In addition, more than twenty SEAs have developed guidelines for drama, dance and creative writing. Twenty states have included creative writing in curriculum efforts. Forty-two of the states mandate instruction in elementary or secondary schools. Elementary arts requirements are limited to visual art and music in most of those states. Twelve states do require that dance and/or drama be offered at the secondary level.

Ten states currently employ standardized testing to assess achievement in the arts on a statewide basis. Such testing is primarily limited to visual art and/or music and is administered at traditional testing levels for academic subjects (usually grades 4, 8 and 11). The most concentrated efforts have modeled assessment instruments after those designed for the National

Assessment of Educational Progress. The increasing number of states actively pursuing statewide assessment programs indicates a definite trend toward standardized testing in the arts.

State guidelines regarding textbooks and instructional materials are generally limited to identification of publishers and distributors, and to specific purchasing procedures. Local school districts take primary responsibility for the selection of most textbooks in use across the country as well as the selection of arts materials and equipment. However, most of the states (45) prepare guidelines about the use and appropriateness of arts media, instruments, tools, equipment and related materials at each grade level (usually in conjunction with curriculum publications).

Twenty-two states currently have graduation requirements in the arts (all but two have been adopted within the last five years), but ten of those offer students alternative options in vocational education or a foreign language that fulfills the same requirement. Although new graduation requirements have stimulated a general increase in required coursework, some SEA staff feel that this has worked against art educators. Local districts have not generally adjusted schedules to accommodate additional electives, which sometimes prohibit interested students from enrolling in arts courses.

Most of the SEAs do not currently include the arts in data collection systems that monitor and analyze the flow of federal block grant funds to local education agencies (LEAs). Although most respondents were unable to determine what proportion of funds—federal block grants, state categorical funds and discretionary income—was committed to arts education in their state, one-third indicated that the SEA increased general funding for arts education, one-third decreased funding and one-third made no change. Thirty-two states issued requests for proposals (RFPs) or other financial support to local districts for the development of arts education projects and programs.

The survey also addressed the influence of state requirements on arts instruction with regard to teacher qualifications and instructional provisions. Forty-two states provide certification covering K–12 levels in two or more arts subject areas, and twenty-six states require specific hours or units in the arts for regular elementary classroom certification. Although states grant arts certification, most are not able to discern the numbers of certified arts specialists and regular classroom teachers currently providing arts instruction because data is not accessible at the local level. There is, however, a positive correlation between those states reporting the largest numbers of certified arts teachers at the secondary level and those states with graduation requirements in the arts.

The final section of the survey focused on the impact of current educational issues or trends on arts instruction in the schools. Respondents overwhelmingly cited the negative influence of the "back to basics" movement on the arts, particularly at the local level. SEAs indicated, for example, that as LEAs have been pressured to increase standardized testing and remedial programming in basic skills areas, support for the arts has dwindled. Also, other traditionally elective subject areas, such as vocational education and foreign languages, are often viewed by parents and some educators as more practical for college or career preparation.

SEA contacts were divided over whether a general expansion of course offerings has aided or hindered arts instruction, some believing new course offerings would include the arts, and others not. Although the states saw only positive or neutral implications in the growth of international studies, few such programs specifically include the arts. Respondents generally viewed increased parental involvement as a positive factor for arts education, yet paradoxically parental support for the basics movement has been quite strong.

The majority of the SEA respondents believed that the formulation of new policies at the state level will lead to improved arts instruction in the state. They emphasized that legislative funding was a critical factor to the effective implementation of policies, and that such policies should define the arts as basic to the K–12 curriculum. They also recommended a commitment, both at the state and local level, to fund and otherwise enable schools to provide qualified instructors to teach the arts (in all subject areas), to offer sufficient numbers of courses to reach all students, and to ensure that the arts are included as a part of solid academic preparation for a well-rounded, pre-collegiate education. In summary, respondents believed that if state and local administrators, teachers, and parents generally came to believe that the arts were basic, many of the problems encoun-

tered in providing quality comprehensive arts education for all students would in fact be resolved.

The report concludes with recommendations which were developed by the Project's advisory committee in response to survey results and discussions with chief state school officers during a national meeting on the arts in May 1985. The recommendations focus on the need to establish the arts as central to general education, and to define those provisions necessary to assure that the arts are infused into curricular and program goals at every level of instruction.

INTRODUCTION

What are the current policies and practices of state education agencies in the area of arts instruction? In the fall of 1984 the Council of Chief State School Officers (CCSSO) initiated a study to discover what state-level educators believe to be the most effective policies for furthering arts instruction, and to learn what they were currently doing within their own agencies to further the arts. The project developed out of a concern by CCSSO and the project's funders—The National Endowment for the Arts, The Rockefeller Foundation and the United States Department of Education—that emphasis on excellence in education often has unnecessarily negative effects on the place of arts disciplines in the school curriculum.

The National Endowment for the Arts believed that chief state school officers could play a significant role in establishing policies and practices that would establish arts courses as essential to a well-rounded academic program. Chairman Frank Hodsoll, when testifying before Congress on behalf of the Endowment, noted that his agency has "urged state arts agencies and artists in education coordinators to make sure that the chief state school officers in each of their states are aware of the importance of arts education." Support for this project is one of a number of steps the Endowment has taken to focus attention on the arts at the elementary and secondary level.

Other than the efforts of this project's funders, an important encouragement for enhanced attention to arts subjects came from the College Board's *Academic Preparation for College: What Students Need to Know And Be Able to Do* (1983). In this work, the authors state that "Preparation in the arts will be valuable to college entrants whatever their intended field of study. The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence." During earlier periods of educational retrenchment, the arts—including visual art, music, dance, drama and creative writing—have often seen reductions in offerings and funding. Whether seen as "frills" or as courses not providing necessary basic skills, the arts have frequently faced difficulties obtaining time and money from state and local boards of education, departments of education, individual schools and teachers.

The project recognizes the importance of distinct arts disciplines. It also focuses on the "arts" as a unit of common intellectual and aesthetic qualities. Individual disciplines teach distinct skills and bodies of knowledge, but all possess similar goals and assumptions. These assumptions include the variety of ways that students can display their grasp of information, the multiplicity of techniques individuals employ to learn and the interaction between a solid arts education and the ability to achieve an informed and intelligent understanding of, and responsiveness to, the shapes and sounds around us.

The arts provide both a historical and an experiential dimension to learning. As Professor Edmund Feldman noted, when discussing the importance of past artistic accomplishments at CCSSO's national meeting on the humanities during April, 1984, "art history is the study of answers given in visual form to questions that skilled and thoughtful persons have asked the

world." In stressing the same type of knowledge inherent in music Michael Tilson Thomas in *Coming to Our Senses* noted the creative and historical lessons of his junior high music class when he was first able to sight read music, "we sat down at this piece by Vivaldi and we played it through from beginning to end. And I'll never forget that because that's the big experience of my life. Here was this thing with all these little black dead blotches on the page, and suddenly WHEEW, there you are in the seventeenth century."

Over the last two decades there have been a number of organizations which have worked to identify and support quality arts instruction. The significant efforts of The JDR 3rd Fund to identify criteria and provide technical assistance for the establishment of quality arts in education programs produced a number of local and state level models. The Fund's activities flourished between 1967 and 1979 and during that time public schools in areas as diverse as Jefferson County, Colorado and New York City received national support and recognition for their arts programs.

More recently the efforts of the Getty Center for Education in the Arts have emphasized the fundamental importance of cultural knowledge for all students and aided schools in incorporating more historical and interpretative components to the typical class in visual arts. The particular focus of the Getty perspective is summed up in their recent publication, *Beyond Creating: the Place for Art in America's Schools* in which the authors contend that "learning art requires more than looking at or trying to produce artworks." Rather, it is the Center's firm belief that in addition to skills in art production "one needs to understand the historical and cultural contributions of art and how to analyze and interpret artistic compositions." As a part of Getty's efforts, the Center identified seven school systems that have promising art education programs. The Getty Center is now working with these schools to strengthen their well-rounded and academically-sound art education programs.

Within this atmosphere of enthusiastic, but sometimes isolated efforts on the part of quality arts programs, the Council of Chief State School Officer's project began in September, 1984. Its primary goal was to obtain baseline data about state education agency policy toward the arts. The Council's project staff, with the assistance of our national arts advisory committee, developed and distributed a questionnaire to the fifty states, the District of Columbia and six extrastate jurisdictions. The questionnaire was distributed to state education agencies during December of that year, and completed questionnaires were returned during January, February, March, and April, 1985. Project staff have been tabulating and analyzing the results since that time and have been able to produce this final report from the survey of state policies, follow-up telephone conversations with state arts administrators and evaluation of materials sent by SEAs, state arts councils and other arts organizations.

A catalogue was also published that contains information about selected arts education program activities at state and local levels. It addresses state-level plans and publications in the areas of curriculum guides, comprehensive plans and assessment tools, as well as state grant programs, meetings and inter-agency collaborations. The catalogue also includes information about cultural/community cooperation, Artists-in-Education Programs and arts enrichment programs.

HISTORICAL BACKGROUND

> That in no case the Art of Drawing and designing be omitted, to what course of Life so ever those children are to be applied, since the use thereof for expressing the conceptions of the mind, seemes (at least to us) to be little inferiour to that of Writing, and in many cases performeth what by words is impossible.
>
> WILLIAM PETTY, 1648

William Petty's statement shows that educators have historically tied the value of arts instruction in the schools to basic learning theories. Speaking specifically of the visual arts, Petty, a seventeenth-century proponent of practical education for all citizens, linked artistic to written expression in ways quite similar to contemporary cognitive theory. One might have thought, given the traditional association of the arts with wealth and leisure, that cultural enrichment rather than practical application would have been a greater impetus towards arts instruction. Yet, Petty's views blend well with early American justifications for instruction in drawing and singing which emphasized mechanical skills and the need for improved choral performances in churches.

Because the arts mirror the society in which they evolve, American art has had its own distinctive forms, problems and successes. After the American Revolution, John Adams wrote that his ancestors had tamed a wilderness, he had labored to set up a political system, his children would develop practical arts and his grandchildren fine arts. Yet, when Adams wrote, the country had already developed many arts, despite substantial obstacles: a pragmatic orientation—the result of an expanding frontier and a developing economy; deep hostility to the forms of official and aristocratic patronage that fostered art in Europe; and a wide-scale perception, fostered by Puritan and Quaker beliefs, that the merely decorative was the enemy of the truly spiritual.

The broadly shared education, general literacy and personal aspiration that characterize democratic society had led, when Adams wrote, to the creation of much poetry, painting, architecture, and music. Such artistic pursuit, seldom done for its own sake, was tied to individuals' need to create for personal and communal interests. By the end of the eighteenth century there were numerous distinctly American religious, patriotic and satirical poems, hymns and marches, essays and plays, portraits and historical canvases.

Literary art fared best and was most vigorously taught in the primary schools, where students learned from *Readers* that were in fact anthologies of literary works—some of which were great, some popular, and most contemporary. Through exposure to such *Readers* Americans became tied to a common culture that included widely circulated books and journals. Newspapers and periodicals, commonly reprinted literary selections and artistic news, described popular exhibitions of paintings, and theatrical performances, and commented on concerts, operas, and symphonies. The divisions between high and popular culture were murky. Americans accepted the arts in various forms as part of their democratic opportunity and responsibility.

Primary and secondary education during the colonial era took hold most securely in New England, with primary schools the responsibility of each community. Secondary education was limited to college preparatory courses for boys and finishing schools for girls, and only a small number of students continued their studies beyond the primary level. Beyond teaching basic literacy, early American education was founded on a classical model which stressed ancient languages and literature and left little time for instruction in the arts, especially contemporary American art. The sole exception was in female secondary schools where the purpose of the arts curriculum was to enhance the social graces of young ladies.

Beginning in the 1820s, American educational reformers sought to improve what was seen as an inadequate elementary school system. The earliest efforts were in the state of Massachusetts, where Horace Mann provided leadership. Mann stressed the importance of drawing in the classroom, especially after he visited schools in Prussia during the late 1830s where students learned from a series of steps developed by a German, Peter Schmidt. Although today the rules would be thought rigid and unproductive, Mann and other educators believed they could develop manual dexterity in students destined for industry and skilled crafts. Some private schools offered slightly greater aesthetic emphasis. For example, A. Bronson Alcott in his progressive private Boston school had students devote thirty minutes each week to drawing from nature to allow them to develop the "imaginative" and "spiritual" elements within them.

Music was introduced into the public school system in a varied and gradual fashion. Singing was incorporated into the elementary curriculum to improve singing in churches and to provide a wholesome diversion in the rather rigid routine of early nineteenth-century elementary instruction. A sacred, choral emphasis is not surprising, however, given the religious direction of early settlements. Further, the development of the modern symphony orchestra only by the late eighteenth-century, among other reasons, delayed instrumental instruction until well into the next century. Before music was taught in the public schools, the singing school was the common mechanism for youth learning musical skills. Although the instruction presented in singing schools was intended to improve the quality of choirs, educators usually held that good pitch and singing ability were not characteristic of the population generally and were nonteachable skills. More sophisticated musical programs awaited the development of modern musical forms and larger schools which allowed for a greater variety of class offerings.

Following the Civil War, the instruction of musical theory was introduced, and subsequent growth of public school music paralleled the expansion of private music teachers, the increasing number of orchestras, widespread choral activities throughout the nation, and, finally, the growth of music classes in colleges and the development of private conservatories. In the twentieth century, music instruction expanded to include instrumental teaching and the development of bands and orchestras within high schools. Elementary programs continued to incorporate elements of musical knowledge within their singing programs.

By the turn of the twentieth century, the American contribution to the arts in poetry, prose, drama, painting, sculpture, and architecture was substantial and distinctive, aiding the expansion of arts instruction in the public schools. American artists and the general public worked out their own art forms and enthusiasms, importing and adapting much of the best from the contemporary European tradition. During this time of significant intellectual change, the accelerating explosion of information slowly undercut the ideal of an inclusively-educated individual. Knowledge became compartmentalized with specially accredited practitioners in each field. Universities were departmentalized and students were given a series of elective choices that gradually allowed fuller inclusion of the arts instead of a set classic curriculum. A bit later, primary and secondary education became more "child-centered" with emphasis given to creativity, and hence the arts. As the nineteenth century's cultural consensus disintegrated and professional critics and schol-

Sixth Grade Class for String Instruments, Schenectady, New York, 1943. From Library of Congress Photographic Collection.

1940s Class in Ceramics, The Lincoln School, New York City, Library of Congress Photographic Collection

ars struggled both to establish a more contemporary canonized culture, distinctions between high and popular art became more prominent.

American art and art education were enriched in the first three decades of the twentieth century by artists who trained or worked in Europe. They also benefited from European artists and educators who fled from Hitler during the 1930s and '40s and came to the U.S. Some of them expanded John Dewey's themes on the importance of art and education to stress the correlation between a child's general growth and his/her creative development. German refugee Viktor Lowenfeld of Pennsylvania State University founded an approach to visual art education based on the psychological relationships between creators and creation at sequential developmental levels that remains influential. Using Lowenfeld's theory, arts and music curricula were expanded that dealt with thematic content, and skills were developed for levels corresponding to the student's perceived "stage" of development.

This rationale for developmental instruction in the arts helped arts educators to gain a firmer foothold in public schools during the fifties and sixties. At the same time, growing public appreciation of American painting, sculpture, architecture, music, dance, theater, photography, film and graphic design encouraged curricular recognition. It was during the sixties and seventies that foundations began to focus their attention on the arts. Both the federal government and the private sector became involved in new efforts to bring the arts into the mainstream of American education. The impressive list of arts education advocates included the National Endowment for the Arts, the JDR 3rd Fund's Arts in Education Program, the Central Midwestern Regional Educational Laboratory (CEMREL) and the John F. Kennedy Center's Alliance for Arts Education. These efforts enhanced arts education programs by such things as bringing artists into the schools, developing comprehensive approaches to teaching the arts to *all* students, and training classroom teachers to teach the arts.

The public concern for widespread illiteracy, which developed in the late seventies and continues today, has had a dramatic impact on arts education. Recent studies have stressed the intellectual significance of the arts and encouraged a "cognitive approach," which extends Lowenfeld's "creative and mental growth" theory. In effect, teaching by such theories helps students develop and appreciate creativity as a set of related skills, similar to that emphasized in the back to basics movement in reading or mathematics. The rapid growth of research in the cognitive psychological approach to art as language will surely influence future curricular content.

1940s Dance Class, District of Columbia Public Schools, Library of Congress Photographic Collection

ARTS PROJECT QUESTIONNAIRE

In December of 1984, the Council of Chief State School Officers mailed an eight page questionnaire on arts education to the state education agencies (SEAs) in fifty states, six extrastate jurisdictions and the District of Columbia. The chief state school officers for each state and jurisdiction designated an arts contact person who, with the assistance of other SEA personnel, completed the questionnaire. CCSSO received completed surveys from all but three of the SEAs, all of which were extrastate territories—a response rate of 95%. In addition, project staff obtained additional information through follow-up telephone interviews with state arts contact persons.

The questionnaire focused on key elements of state-level arts education initiatives, including: structure of an SEA, general educational goals, curriculum, testing, graduation requirements, SEA funding provisions, instruction, and the influence of current educational developments on arts instruction. For the purposes of the survey, art subject areas were defined to include creative writing, dance, drama (theatre arts), music, and visual art.

This report contains a summary of quantitative information and explanatory responses to the questionnaire by designated arts contact persons as well as communications with additional SEA arts personnel. It also presents recommendations that were generated by the Arts Advisory Committee in response to the survey findings and as a result of discussions with chief state school officers who attended the Project's National Meeting on the Arts in May, 1985. The questionnaire has been reprinted as an appendix to this report.

STRUCTURE OF STATE EDUCATION AGENCIES

The first section of the questionnaire polled respondents about the SEA's division of responsibility for arts instruction. Specifically they were asked: (1) If their state agency had a unit for the arts and if so, what subjects were incorporated; (2) To provide the number of instructional specialists and/or generalists employed in each arts subject area and the percentage of time they devoted to each; and (3) To add any other information they believed would give a more accurate picture of arts instructional responsibilities at their agency.

Thirty-six states (65% of the SEAs polled) have a unit for one or more of the arts within their organizational structure, all of which include music, and all but one, visual art. Of this group, twenty-five states also identified drama, twenty-four identified dance, seven identified creative writing and four the arts in general as subject areas for which they had oversight. Several states cite SEA responsibility for specific arts forms not covered in the survey. For example, California lists painting, drafting, sculpture, and ceramics in addition to dance, drama, and music. Hawaii includes literary arts as part of its arts unit, Idaho specifies photography, and Kentucky cites physical education, health, dance, and nutrition. North Carolina provides for folk arts within its arts unit, while Pennsylvania covers film and arts & crafts.

SEA Arts Personnel

Fifty (93%) of the fifty-four SEAs that responded employ specialists or allocate a portion of generalists' positions to oversee instruction in the arts. Table 1 depicts the total number of specialists and generalists for each state, distribution by arts subject areas, and the full-time equivalency (FTE) units for these personnel. If the sum total of FTEs currently allocated for arts education was equitably distributed among the fifty SEAs polled, each could support two full-time positions. However, only thirty-nine (78%) of the SEAs operate with an average of two to three staff. This is due to SEA staffing patterns that divide arts responsibilities between specialists and generalists, of which the latter may devote as little as 5% of their time to a particular arts area.

Although SEA staffing is uneven between specialists and generalists across subject areas, 71% of those surveyed allocate one or more FTEs for the arts. The actual distribution indicates the following: seven states (14%) allocate more than three FTEs to the arts through an average of seven staff persons, eighteen states (36%) allocate two to three FTEs (averaging two to five staff), fourteen states (28%) allocate one to two FTEs (averaging two staff), and eleven states (22%) allocate less than one FTE (but still average two staff persons). The num-

ber of arts personnel (combining arts specialists and generalists) ranges from a high of eleven persons in Virginia and ten in New York to one person in seven of the states surveyed.

Twenty-eight percent of the combined FTEs for all SEAs are designated specifically for music, 26% for visual art, 26% for arts in general, 7% each for dance and drama, and 6% for creative writing. Thus, 54% of SEA staff time is formally allocated to handle responsibilities in visual art and music, which reflects the greater attention historically given to art and music in the nation's schools.

For those states which devote a larger percentage of specialists' time to the arts, the pattern of employment is as follows: thirty-two states employ visual art specialists, thirty-one employ music specialists, sixteen employ general arts specialists, fourteen in drama, twelve in dance, and eleven in creative writing. Over 50% of the above specialists devote 100% FTE to their subject area. Twenty-eight of the states employ other arts specialists in addition to visual art and music personnel. Thirteen states have specialists in four or more subject areas: Arizona, California, Florida, Georgia, Hawaii, Idaho, Minnesota, New York, North Carolina, Ohio, Oklahoma, Puerto Rico, and Virginia. Only seven states employ specialists who have no responsibility for either music or visual art specifically.

The pattern of employment for SEA generalists varies. Fourteen states allocate percentages of staff time for the arts in general, twelve in creative writing, six in dance and six in drama. Eleven states assign a generalist to one arts subject area, five states assign generalists to two subject areas, four states have generalists for three, and three states assign generalists to cover responsibility for five or more arts subjects (Illinois, North Dakota, and Wyoming). On the average, SEA generalists devote 20% of their time to the arts.

In addition to information concerning the staffing structure of state education agencies, CCSSO requested SEA arts personnel to submit biographical data concerning education and professional affiliations. Eighty-one staff persons representing thirty-seven SEAs (67%) submitted information. The majority (65%) of respondents hold Master's degrees, 26% doctorates, and 7% listed Bachelor's degrees as their highest educational achievement. Of the highest degrees listed by SEA personnel, 54% were in arts education, 38% in other education subject areas (e.g., English Education, Language Arts, Administration and Supervision, Curriculum Development), and 8% in the fine arts.

The responses demonstrated that SEA arts personnel universally maintain active membership in professional associations that represent the subject area in which they hold their highest education degree (i.e., associations like the National Art Education Association, Music Educators National Conference, etc.). In addition, forty-four (83%) of the SEAs actively participate in their state Alliance for Arts Education (a part of the Kennedy Center's national AAE network), 54% participate in national organizations for SEA personnel in respective arts subject areas (e.g., National Association of State Directors of Art Education, National Council of State Supervisors of Music), and 43% belong to the Association for Supervision and Curriculum Development. SEA arts personnel share active leadership roles in the above organizations at both national and state levels. Although cited less frequently, SEA representation also included organizations that deal with special populations, the visual and performing arts, and the humanities. Membership data revealed that SEA arts specialists view themselves more as arts education administrators than as individuals whose interests and expertise are in one or more arts disciplines.

Job titles are not reliable indicators of specific subject area responsibilities. For example, SEA arts contacts carry the following range of titles: Arts/Gifted Coordinator, Fine Arts Specialist, Education Program Specialist, Coordinator, Arts and Humanities, and Education Consultant.

TABLE 1.—STATE EDUCATION ARTS SPECIALISTS

FULL TIME EQUIVALENCY (FTE) RATE BY SUBJECT AREA

State	Type*	Total No. Specialists and/or Generalists	Percentage of Time Devoted to Each Discipline							Total FTE
			Arts in General	Creative Writing	Dance	Drama	Music	Visual Art	Other	
Alabama	S	2					.85	.85		1.70
Alaska	G	2	.30	.30						.60
American Samoa	S	3		.05		.50		1.00		1.55
Arizona	S	5		.20	.15	.15	.20	.30		1.00
Arkansas	S	3	.30				1.00	1.00		2.30
California	S	8	2.00	2.00	1.00	1.00	1.00	1.00		8.00
Colorado[1]										
Connecticut	S	2					1.00	1.00		2.00
Delaware	S	2					.50	.50		1.40
	G	3		.10	.20	.10				
District of Columbia	S	2					1.00	1.00		2.10
	G	1	.10							
Florida	S	6	.20	.25	.25	.10	1.00	1.00		2.90
	G	1	.10							
Georgia	S	5	.50		.10	.10	.95	.95		2.60
Hawaii	S	5	1.00	.25		.05	1.00	1.00		3.30
Idaho	S	4			.05	.05	.75	.15		1.00
Illinois	G	10	1.00	.20	.25	.25	.50	.25	.20[2]	2.65
Indiana	S	2					1.00	1.00		2.00
Iowa	S	2	1.00	.30						1.30
Kansas	S	3					.50	.50	1.00[3]	2.00
Kentucky	S	3			.05		1.00	.95		2.00
Louisiana	S	2					1.00	1.00		2.28
	G	2		.25		.03				
Maine	G	2	.10	.25						.35
Maryland	S	.80								.80
Massachusetts[4]										
Michigan	S	1	1.00							1.00
Minnesota	S	5		.05	.15	.05	1.00	1.00		2.25
Mississippi	G	3	.25				.50	.25		1.00
Missouri	G	1					.10			.10
Montana	S	1	.60							.75
	G	1		.15						

*Type: Specialist (S) or Generalist (G)

1. Colorado's Constitution places control of instruction under the authority of local boards of education.
2. Generalist works in the area of the Arts and Literature.
3. Specialist in Arts for the Handicapped.
4. Massachusetts' SEA does not employ any curriculum specialists; Arts Education funds are funneled through the state arts agency.

State	Type*	Total No. Specialists and/or Generalists	Percentage of Time Devoted to Each Discipline							Total FTE
			Arts in General	Creative Writing	Dance	Drama	Music	Visual Art	Other	
Nebraska	S	1	.50							1.00
	G	1	.50							
Nevada	None employed since 1977									
New Hampshire	None employed since 1981									
New Jersey	G	1	.05							.05
New Mexico	S	2					.75	.60		1.55
	G	2	.10	.10						
New York	S	7	1.00	.50	.50	.50	1.00	1.00	.50[5]	6.50
	G	3		1.50						
North Carolina	S	6			1.00	1.00	1.00	1.00	2.00[6]	7.00
	G	1	1.00							
North Dakota	G	6	.01	.01	.01	.01	.01	.01		.06
Ohio	S	6		.03	.02	.02	1.00	1.00	1.00[7]	3.07
Oklahoma	S	4	1.00	.15			.15	.70		2.00
Oregon	S	3	.25				.50	.25		1.00
Pennsylvania	S	2	2.00							2.30
	G	1	.30							
Puerto Rico	S	5	1.00		1.00	1.00	1.00	1.00		5.00
Rhode Island	G	1	.25							.25
South Carolina	S	2					1.00	1.00		2.00
South Dakota	G	2					.07	.08		.15
Tennessee	S	2					1.00	1.00		2.00
Texas	S	3				1.00	.95	1.00		2.96
	G	1			.01					
Utah	S	2					.60	.60		1.60
	G	3		.20	.10	.10				
Vermont	S	1	.50							.50
Virginia	S	7	1.00		.20	.25	2.00	1.00	.30[8]	5.15
	G	4		.40						
Virgin Islands	S	2					1.00	1.00		2.00
Washington	G	1	.50							.50
West Virginia	S	2					1.00	.50		1.50
Wisconsin	S	2					1.00	1.00		2.35
	G	4		.20	.10	.05				
Wyoming	G	5	.05	.02		.02	.01	.01		.11
TOTAL	**Specialists 126**		19.26	7.46	5.14	6.33	28.89	27.45	5.00	99.53
	Generalists 62									

5. Humanities Specialist.
6. Includes one Specialist in Folk Arts and one Specialist in Special Programs.
7. Specialist in Arts for the Handicapped.
8. Arts Specialist works in Special Education.

GOALS

In this section of the questionnaire, respondents were asked whether their state has general educational goals established by the Board of Education, if they include a section on the arts, and if their SEA distributes guidelines for arts instruction to local educational authorities.

Ninety-three percent of the SEAs report that their board of education has established general education goals (50 of 54), but only about one-quarter (13) include a section on the arts or specifically mention them in formal statements of goals. Examples are New Jersey's: "To acquire the ability and the desire to express himself or herself creatively in one or more of the arts, and to appreciate the aesthetic expressions of other people." (Subchapter 2. State Educational Goals and Standards, 6:8-2.3) or, Kentucky's: "The school should build upon and expand the interest of its students in vocational, recreational, artistic and aesthetic areas, as well as transmit specific knowledge." (Program of Studies for Kentucky Schools, Grades K-12, July 1984, Educational Bulletin Volume LII, No. 1). As a first step toward improving arts education, states could rewrite their formal goal statements to include the arts and thus support future program initiatives in the area.

States also distribute guidelines to local districts for arts instruction. Over 78% of the respondents (43 states) distribute such guidelines, more than one-third of which also have graduation requirements in the arts. SEA guidelines are individualized for each subject area, particularly for visual art (40 states) and music (39 states). Over half of the SEAs have developed guidelines for drama and dance (24 and 25 states respectively), and twenty states have developed creative writing guidelines.

The survey also requested that arts contact persons forward materials outlining their state's goals and/or guidelines for instruction in the arts. One example submitted by Arizona, "Arts in the Schools," covers the disciplines of creative writing, dance, drama, music and visual art. According to Arizona, an effective arts program should "Involve all students K-12, engage students in productive, satisfying, and positive experientially-based learning situations which focus on students, and provide variety and depth of experiences with attention to the continuity of student growth and development."

Another publication, Arkansas' *Administrators Guide*, is designed to assist educational administrators, members of boards of education, teachers and parents in developing strong arts education programs by explicitly defining their roles relative to arts education. It also states the purpose of arts education at the elementary, middle/junior high, and secondary levels, the appropriate amounts of time to spend on arts subjects, course offerings and specialization/exploratory courses, and how to convert a classroom to accommodate art activities, basic equipment required for an arts classroom, finance and criteria for selection of art supplies, a checklist for arts programs, and a bibliography.

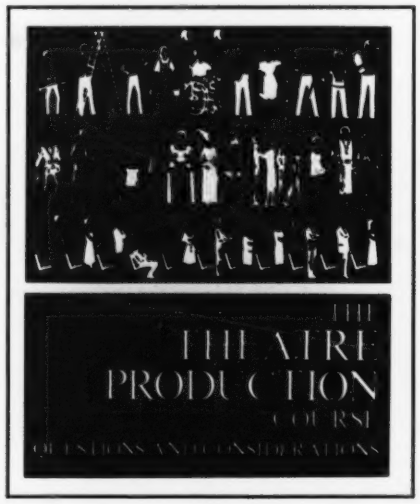
In SEA guidelines and/or goal statements, the justification for arts programs relates to the general philosophy of a state's educational program. A performance-based (or competency-based) program, for example, describes the basic competencies expected of learners in each instructional area, or student behavioral outcomes desired as a result of instruction. Schools are expected to emphasize mastery of competencies and skills in specified areas. In Hawaii, "If the arts curriculum . . . is to be relevant to students, a curriculum in the visual arts having educational objectives, sequence and instructional support media must be developed." Hawaiian students are expected to "develop creative potential and aesthetic sensitivity" by demonstrating behaviors which require the application of knowledge, skills and/or attitudes in three general categories: producing and performing; responding and judging; learning about the artist, the work, and culture (Hawaii *Student Performance Expectations of the Foundation Program*, Department of Education).

There is a range of emphasis found in SEA statements regarding the value of the arts in education. California's Department of Education states, for example, that "the arts develop and refine students' sensibilities" and "enable students to express their own creativity and experience moments of exaltation, satisfaction, and accomplishment." (California's *Model Curriculum Standards, Grades Nine through Twelve, Visual and Performing Arts*) In Ohio, "Art education exists in schools to contribute to the attainment of the three aims of general education . . . *Personal development . . . transmitting the cultural heritage . . .* (and) . . . *social order . . .*" (Planning Art Education in the Middle/Secondary Schools of Ohio) North Carolina's Education Department

emphasizes "the meaning and content of expression. Knowledge about the arts and the development of artistic skills are taught as a means to that end. . . .The arts are most valid when they are creatively experienced or produced, therefore, a balance between structured and unstructured experiences is sought." (*Course of Study and Goals and Indicators*, North Carolina Department of Education) In Kentucky, the major goals in the art education program are "development of aesthetic concepts leading to mature value judgments; understanding of art as an aspect of cultural heritage; and, finding satisfying individual expression through a variety of materials and processes." (*Program of Studies for Kentucky Schools, Grades K-12*)

One important survey question under "Goals" concerned current or pending initiatives in the arts via statewide policies, programs, guidelines, or requirements. Eleven territories and states did not contemplate changes in their arts curriculum at the time the questionnaire was distributed, due in some instances to reforms recently enacted (Arizona, Florida, Hawaii, Kansas, Massachusetts, Michigan, Oklahoma, Oregon, Trust Territories of the Pacific, Utah and Virginia). However, most states are in the process of revising policies in ways which would positively affect arts education. Forty-four states contemplate changes or new initiatives in some of the following areas: graduation requirements, teacher training and certification, arts guidelines and curriculum, course offerings and requirements, comprehensive state arts plans, funding formulas, alterations in state education agency structure and organization, or mandates for local school systems. These programs were being initiated or in the process of implementation at the time of the survey, during late 1984, and may now be fully in place.

Among pending efforts as of late 1984, Connecticut has pending a three credit certification requirement in the arts for classroom teachers, a one credit high school graduation requirement in the arts which specifies high school course offerings, and new arts requirements for grades 1-8. Washington also has pending a one credit high school graduation requirement, and Maryland has just passed an arts requirement: 1 year of fine arts (and 1 year of practical arts), effective with the class of 1988. New Hampshire imposed a 1/2 credit requirement, and New York requires 1 credit, to begin with the class of 1989. Tennessee has initiated a new multi-phase



Curriculum aid prepared by the Texas Education Agency for The Theatre Production Course offered in Texas Schools.

program for visual art and music as part of its new master teacher program ("Better Schools"). The program was designed to assist classroom teachers and art supervisors with curriculum development and implementation through a pyramid-styled training approach. Tennessee also has pending a one-credit humanities requirement which may allow an optional music or art course. Although Colorado has no arts unit within the SEA, it has included the arts in a current study of the status of humanities instruction in state schools.

With regard to changes in arts curricula and guidelines, Alaska has developed new curriculum guides in the Fine Arts which include a listing of learning objectives. In Missouri, the state's music education association—a strong force in the state's arts program—is developing music curriculum guidelines and competency lists for all grade levels, to be made available to local school districts. Other states and territories working on revising curricula are the District of Columbia, Montana (which is expanding its rural school curriculum guide to include secondary education programs), Nevada (which is distributing new guidelines for secondary arts instruction), and North Dakota (which is collaborating with the state arts council and several school districts on the development of an arts curriculum).

Pennsylvania's state board ordered a revision of curriculum regulations to reflect new graduation requirements in the arts (and humanities). Puerto Rico is revising its arts guidelines to include techniques for integrating the fine arts into the content of other subject areas in order to reach a greater number of students. They also have now under consideration by their board of education a competency-based program which includes the arts. Vermont just approved the first comprehensive standards in the state's history involving extensive curriculum development, school self-assessment, expected competencies and defined abilities of students in each area of the curriculum. As part of the SEA's movement toward a competency-based curriculum, West Virginia is refining existing learning outcomes in music, and Illinois' state board will seek legislation replacing current mandates with learning outcomes for all subjects, including the arts.

South Carolina passed the Education Improvement Act of 1984 which mandates provision of academically and artistically talented programs in all of the state's 92 school districts. In the next five years, $12,000,000 will be made available from the state to implement gifted and talented programs including inservice training to certify teachers for gifted and talented classes. Georgia's Governor's Education Review Commission Report under consideration by the General Assembly at the time of our survey, included changes in the funding formula for arts education. In Maine, the Education Reform Act of 1984 has resulted in many changes, some of which affect funding of arts programs: funds to implement mandated changes were made available to local schools and districts for 1985-1986. Maine is also implementing new requirements for instruction and graduation in the arts.

CURRICULUM

For the curriculum section of the survey, respondents were asked to provide information about (1) the kinds of curricular guidelines and supplementary materials produced; (2) subject areas that stipulate skills to be mastered by students; (3) competency-based education programs in the arts, and (4) SEA mandates for instruction in arts subject areas at the local level.

One effective means of improving programs in arts education is the development of statewide curricular guidelines and supplementary materials for arts subject areas. Survey responses indicate that over two-thirds of SEAs are distributing guidelines and materials to local districts. Although most have developed their own products, some come from the state's arts council, local arts councils, or the state's Alliance for Arts Education. States develop and disseminate curricular guidelines and supplementary materials primarily for visual art (36 states) and music (34 states). Fewer states provide guidelines and materials for creative writing (25 states), drama (20 states), dance (18 states), or for the arts in general (23 states).

Respondents indicated that SEAs are generally providing local districts with more supplementary materials than curricular program guidelines, especially those who make materials available in a number of arts subjects. This tendency is particularly noticeable in the less-developed arts subjects of drama, dance, creative writing and the general arts, as well as related subjects like the humanities, photography and folk arts. By not providing LEAs with curricular guidelines for all arts disciplines, states may be fostering the impression that the SEA is not committed to the development of a comprehensive arts program. Although the development of curriculum guidelines and materials can be costly and time consuming for SEAs, it is important that future efforts be expanded to include all of the arts at all levels.

Many states forwarded copies of curricular guidelines and supplementary materials with their completed surveys. Curriculum guides combine appeals proclaiming the worth of instruction in the arts with discrete examples of skills and knowledge to be gained through each of the disciplines. California's *Visual and Performing Arts Framework* teaches us that "Without the humanizing effect of the arts, education becomes a sterile and alienating experience that leaves the student without a creative sense, without an appreciation for the beauty and truth in life." Connecticut's *A Guide to Curriculum Development in the Arts* touches on the importance of our cultural heritage, noting that "The arts of any period (ancient, primitive or modern) reflect the social needs, rituals and values of the culture at that time. As society's needs and purposes change, so do its art forms." The Georgia guide, which focuses on the visual arts, stresses, among other goals, the importance of personal development by stating that education

in the visual arts "is a discipline of learning central in its contribution to the maximum development of personal and creative potential from childhood to maturity."

Building upon these goals, the state education agencies in California, Connecticut and Georgia outline specific skills and knowledge to be gained through the arts. Although similar in a number of fundamental ways, each document possesses its own strength. The California framework includes each of the arts disciplines and provides useful exemplary materials and clear illustrations to enable teachers to follow the framework's suggestions more easily. The strength of the Connecticut document lies in its comprehensive arts program which provides a systematic outline for schools wanting to integrate all of the arts disciplines. Finally, Georgia's publication is the most accessible and attractive, illustrating and explaining in clear, interesting language the specific goals for the visual arts at each grade level.

The guides generally define specific skills (or competencies, depending on the usage) to be acquired by students in each subject area, K-12. For example, eighth grade music students in Georgia are expected to identify music literature and composers from various periods, understand basic musical considerations for the consumer, discriminate between different performance modes and performing groups, and explore a variety of music careers. Michigan's "Minimal Performance Objectives for Art Education" are based on the format developed for the National Assessment in Art (i.e., according to affective, cognitive and psycho-motor domains) and deal with elements of art, tools and materials, and historical and cultural relationships. Basic skills, concepts and principles have likewise been identified for the other arts subject areas at each grade level.

The "Curriculum" section of the questionnaire also sought information from states as to whether they specify skills and understanding that relate to the arts in general. The majority of states (37 of 54) indicated that formal SEA guidelines are written in non-directive language that simply specifies arts opportunities be provided. However, when asked whether they identified competencies for individual arts disciplines, thirty states noted specific, graded guidelines in both visual art and music for all students. For students with special interest or talent, twelve states stipulate music skills and

eleven, visual art skills. For the other arts disciplines, most states do not identify specific skills or competencies; neither for regular nor for special students. In creative writing, fifteen states specified skills for all students, six states for special students. Thirteen states define drama skills for all students, and ten, for special students. Eleven states address dance skills for all students, and only six states for special students.

In the Curriculum section of the questionnaire, arts contacts were asked whether their state board of education had adopted a plan for a competency-based educational program. Competency-based programs involve an extensive period of preparation in which states are given five to eight years to implement the program following its adoption by the state board. These programs include agreed-upon statewide standards of competency. Normally, the state board approves the program in principle and then SEA personnel develop a more detailed outline of skills and competencies to be acquired in individual subjects. Some states adopt a program but leave the specification of competencies to local school districts. Respondents submitted competency-based curricula to CCSSO, along with their questionnaires.

Survey responses indicate that half (27 of 54) of state boards of education have adopted competency-based educational programs, and just about half again (14 of 27) included in the arts, generally referring to visual art and music. In summary, approximately one-quarter of the states have competency-based educational programs which include the arts. All of those including the arts name visual art and music; ten states mention drama and dance, and only four, creative writing. "Other" subjects mentioned are the Media, Photography, Film, Sculpture and Folk Arts.

About three-quarters (42 of 54) of the SEAs replied affirmatively to whether they mandate elementary and/or secondary arts instruction. Thirty-eight states mandate arts instruction at the elementary level, two-thirds of which require only visual art and music. The others mandate elementary instruction to LEAs in one or at most two, additional arts subjects.

At the secondary level, thirty-nine states mandate that some arts instruction be provided. Almost half of those (18 of 39) only require LEAs to offer visual art and music. Other states stipulate that LEAs offer a broader range of arts subjects, i.e., twelve states mandate dance and/or drama be offered along with visual art and music. Vermont requires LEAs to offer all of the above, plus a general course on the Arts. Three SEAs mandate that local districts provide courses in creative writing, visual art and music: American Samoa, which also requires drama, and Pennsylvania and California which both mandate Arts in General, dance and drama. Florida and New Jersey specify that LEAs provide one year of instruction in all of the arts subject areas. Wyoming requires general courses in the arts, plus visual art and music.

States seeking to strengthen their arts education programs should first define and then stipulate skills and understandings to be acquired by students in each of the arts disciplines. In recent years, states electing a competency-based program of education have, as a matter of course, defined the skills, or competencies and outcomes to be attained by students through study of specific subjects. Such efforts could greatly strengthen arts offerings.

TESTING

SEA arts contacts expressed concern that there are few acceptable models for assessment in the arts. Historically, there has been disagreement among arts educators regarding measurement of values, attitudes and aesthetic understanding that, contrary to most academic subjects, are central to a comprehensive arts education. Prior to the 1970's, LEAs administered both program evaluation and student assessment in visual art and music with little guidance or assistance from SEAs. However, federal research and development funds in the arts and humanities and the impact of the competency-based education movement stimulated increased involvement by states in arts evaluation and assessment. Although arts educators and administrators continue to wrestle with administrative and scoring difficulties in large-scale efforts to measure comprehensive achievement in the arts, many states are in the process of developing assessment programs to match newly-revised arts curriculums that give equal importance to areas of perceiving/knowing, producing, and valuing/judging.

CCSSO survey results demonstrate that ten states currently employ statewide or standardized testing in the arts (Connecticut, Delaware, District of Columbia, Hawaii, Louisiana, Michigan, Minnesota, Maryland, Pennsylvania, South Carolina). The survey addressed SEA evaluation and assessment practices in the arts to determine whether states were using:

(a) SEA developed competency-based tests
(b) national standardized achievement tests
(c) statewide assessments
(d) other forms of testing

Responses indicate that SEAs generally limit testing to one or two arts subject areas, usually visual art or music, either by state developed competency-based tests or statewide assessments. Pennsylvania was the only state using national standardized tests in grades 3, 5, and 11 for all arts subjects.

Connecticut, Minnesota and Wisconsin developed and used assessment instruments for visual art and music (grades 4, 8 and 11) modeled after those designed by the National Assessment of Educational Progress (NAEP). The three states adopted the NAEP criteria and scoring system to assess student learning, the results of which were used to revise SEA arts curriculum guidelines and objectives for the public schools. Minnesota also assesses creative writing in grades 4, 8 and 11, based upon the NAEP model for literature.

The District of Columbia, Hawaii, Louisiana and Missouri developed and used state level competency-based tests in visual art and music that vary in content, format and grade level. Other states test only in one arts area or on a random basis. Delaware and South Carolina limit statewide arts assessment to creative writing. Although Michigan does not mandate a statewide curriculum, the state Board adopts and distributes objectives to local districts in music and art, and periodically administers tests which employ these objectives to random samples of students in grades 4, 7, and 10. Results of the assessments are published following analysis.

Although the number of states that have implemented arts assessment programs is currently limited to those mentioned above, a number of additional SEAs indicated plans to actively pursue similar initiatives. A survey of those efforts over the next decade should reveal more widespread testing of the arts at the state level.

TEXTBOOKS AND INSTRUCTIONAL MATERIALS

In this section of the survey, SEA contacts were asked whether the state has a statewide textbook adoption policy, and/or provides guidance to local districts for the purchase of textbooks. They were also asked if the state prepares guidelines for LEAs in the selection of arts materials and equipment. The responses indicate that half (27) of those surveyed have statewide textbook adoption policies. Local districts take primary responsibility for the selection of most textbooks in use across the country. A number of states submitted copies of their textbook policies, most of which focused on the state's contract with publishers—bidding procedures, shipment and receipt of textbooks—rather than SEA policy statements on the quality, content, or structure of books. Of those states without textbook adoption policies, only twelve of the twenty-eight provided LEAs with guidance for purchasing textbooks. Only one-fourth of the SEAs (14) are involved in selecting arts materials and equipment, although most of them (45) prepare some kind of guidelines for art materials.

GRADUATION REQUIREMENTS

One of the most important outcomes of the many recent reports decrying the poor quality of public education has been an increase in graduation requirements, not only in math, science, English, social studies—the accepted "basics"—but also in the arts. This is due, in part, to a growing perception of the arts as one of the "basics." Viewing the arts as basic has tended to counteract the assault in the seventies on liberal arts programs by advocates of basic skills ("the Three R's"). The College Board's recognition of the Arts as one of six basic subject areas has also contributed significantly to the movement toward graduation requirements in the arts.

However, in a number of cases, revisions in graduation requirements have worked as much against as for the arts. An increase in requirements without changing the length of classes or school days has reduced the hours available for electives, and has placed the arts in direct competition with traditional electives such as vocational education or foreign languages. Many arts educators would prefer not to see the arts pitted against other subjects in competition for time in student's schedules. They would rather increase the length of a school day, shorten class periods, or limit the choice of graduation requirements.

Under the "Graduation Requirements" section of the survey, arts contacts were queried concerning their state's policies. Specifically they were asked if the arts generally were included in their state's graduation requirements, if the requirement had been instituted in the last five years, and how many units or credits were required. A detailed breakdown of these requirements by state, subject area, and number of units required is provided in Table #2.

Fifty-one SEAs reported that they have statewide graduation requirements, twenty-two (43%) of which have a requirement for the arts generally. Of those states with arts requirements, all but two adopted them within the last five years. Most of the requirements stipulate a credit/unit in the arts *or* some other course such as computer technology or foreign languages, thereby offering students a choice. For the purposes of this analysis, all of the options are included, along with the arts. Requirements tend to be broadly phrased in terms which cover the specific art disciplines: one credit of "Arts," or one credit of "Fine Arts" or "Performing Arts" may include visual art, music, dance, drama, creative writing, photography, etc.

Only two states had arts requirements prior to 1979: California, in either a Foreign Language or the Fine Arts (creative writing, dance, drama, music, visual arts); and Missouri, in either music or visual arts. Since 1979, twenty states have adopted graduation requirements in the arts, although for two they are not applicable for all students. College-bound students in Rhode Island are required to take a half credit of Arts (dance, drama, music, or visual art). Texas students pursuing the Advanced High School Program must select one credit from either drama, music, or visual art.

Besides reporting whether their state has a graduation requirement in the arts, respondents also told whether their state increased the number of required arts credits over the last five years. The pattern of increased state arts requirements follows the pattern established earlier in the survey: the largest increase was in visual art, followed by music, drama, dance, the arts generally, and creative writing.

Twenty states added visual art to their list of required courses for graduation. Slightly fewer states, eighteen, added music and seventeen added drama. Only one state, Montana, decreased requirements in the arts, removing both music and visual art stipulations. Fifteen states passed dance requirements and ten states added general arts (most states require visual art instead). Only four states included creative writing in their graduation requirements.

The survey also sought information on state arts requirements at the elementary, middle school/junior high levels. About one quarter of the states (14 of 54) have no requirements for either level. Thirty-eight states require some elementary arts instruction but usually do not specify the instruction in "units" or "credits" at this level. Instead, they make more general statements: "Art and music shall be taught" (Idaho), "visual art and music shall be offered" (Mississippi), K-8 students shall have art "experiences" (Maryland), "Art and music shall be provided to all students" (Wisconsin), "Fine and Performing

TABLE 2.—STATES WITH GRADUATION REQUIREMENTS IN THE ARTS

State	Number	Subject
Arkansas	1/2, eff. 1987	Drama, Music, Visual Arts
California	1	Fine Arts (Creative Writing, Dance, Drama, Music, Visual Arts) or Foreign Language
Connecticut	1	Arts (Dance, Drama, Music, Visual Arts) or Vocational Education
Florida	1/2	Fine Arts (Dance, Drama, Music, Visual Arts)
Georgia	1	Fine Arts (Dance, Drama, Music, Visual Arts), Vocational Education or Computer Techology
Idaho	2, eff. 1987 4, eff. 1988	Fine Arts (Creative Writing, Dance, Drama, Music, Visual Arts), Foreign Language, or Humanities
Illinois	1	Art, Music, Foreign Language or Vocational Education
Maine	1, eff. 1988	Fine Arts (Visual Arts, Music, Drama) or Forensics
Maryland	1, eff. 1988	Fine Arts (Dance, Drama, Music, Visual Arts)
Missouri	1	Music or Visual Arts
New Hampshire	1/2	Arts Education (Art, Music, Visual Arts, Dance, Drama)
New Mexico	1/2	Fine Arts (Visual Arts, Music, Dance, Drama), Practical Arts or Vocational Education
New Jersey	1	Fine Arts, Practical Arts or Performing Arts
New York	1, eff. 1989	Dance, Drama, Music or Visual Arts
Oregon	1	Music, Visual Arts, Foreign Language or Vocational Education
Pennsylvania	2	Arts (Dance, Drama, Music, Visual Arts) or Humanities
Rhode Island	1/2	*For college bound students only.* Dance, Drama, Music or Visual Arts
South Dakota	1/2	Fine Arts (Dance, Drama, Music, Visual Arts)
Texas	1	*For advanced academic program students only.* Drama, Music or Visual Arts
Utah	1 and 1/2	Dance, Drama, Music or Visual Arts
Vermont	1	General Arts, Dance, Drama, Music or Visual Arts
West Virginia	1	Music, Visual Arts or Applied Arts

Arts must be offered" (Wyoming). More specifically, all K-6 Florida students "shall be taught arts one to three times per week." In Kentucky, a general course in the arts is required for 120 minutes per week, and in Louisiana, visual art and music are required for a total of 150 minutes per week.

There are some states which require arts instruction at the elementary level but have no junior high requirement, e.g., Louisiana which requires elementary instruction for 150 minutes per week of music and visual art, but makes no similar condition for junior high instruction. Conversely, states may pass junior high/middle

school arts requirements without comparable stipulations for elementary schools. California requires one year of arts for junior high students, but has no elementary requirements. Neither does Connecticut, which requires one year of arts or vocational education, nor Delaware where junior high students must take one year of art and music.

Thirty-five states require some arts instruction at the junior high level, generally grades 7 and 8. Secondary education begins at the junior high level, and the course requirements are more specific. Seventh and eighth grade Florida students must take a half unit of arts, and District of Columbia seventh graders take one semester each of art and music. Georgia requires that music and the general arts be offered grades 5 through 8, while these same subjects are required to be taught to all K-4 students. New Hampshire mandates 54 hours during the academic year of arts instruction for junior high students, while Minnesota specifies 90 hours each of general arts and music. Kentucky's junior high students are required to receive 75 minutes a week of instruction in music and visual art, and students in Indiana receive dance, music, and general arts instruction for a total of 120 minutes a week.

SEAs were also asked whether they exercised authority in establishing an arts requirement for admission to institutions of higher education. The overwhelming majority of respondents reorted that they do not. South Dakota requires a half unit of arts for admission, although Arizona and Idaho both have requirements pending. In Ohio, eight state universities have voluntarily agreed to set an admissions requirements in the arts.

If SEAs work more closely with institutions of higher education to establish admissions requirements in the arts, they can make a practical, significant contribution to the improvement of arts education in their schools. By setting admissions requirements in the arts, states would indirectly influence college-bound students to consider enrollment in arts courses. Establishing such requirements would enhance the status of arts education in relation to traditional college preparatory coursework (e.g., English, Social Studies, Science, Mathematics), and result in more equitable distribution of time, funding, materials, and instructional personnel. Since students whose high school graduation plans do not include college would not be affected by such a measure, states will need to take other steps to provide arts education for all students.

FUNDING PROVISIONS

Under this section of the questionnaire, states were asked what proportion of their funds—federal block grants, state categorical funds, and discretionary income—was committed to the area of arts instruction, what amounts to pilot projects or special projects in the arts, and whether they had issued requests for proposals seeking projects in the arts over the last five years. In addition, states were asked to list examples of arts programs they had initiated over the last five years.

Responses to this section were disappointing. A large number of states did not complete the financial portion of this section. Nearly all reported that it was extremely difficult to obtain discipline-specific spending information. Some mentioned that their state would require the efforts of a research team to provide this data. Most stated that their financial records are not divided into the same categories as the questionnaire. Frequently either the dollar amount or the percentages were left blank, and those which provided numbers generally gave estimated amounts.

Twenty-two states (40%) provided information on the percentage of federal block grants spent on art education over the last five years. Eighteen states (32%) reported that no money from federal block grants was spent on arts education over the last five years. And fifteen

states (27%) reported that information was not available on the amount and percentage of federal block grant monies directed toward arts education.

Why is there such a paucity of information on state-level spending of federal block grant funds for arts education? State arts contacts consistently cite two reasons accounting for the absence of data: (1) their state's data collection system does not include the arts, and/or (2) states are unable to extract arts information from the other categories in their budgets due to insufficient staffing and technology. Under the funding provisions of Chapter II, 20% of federal funds go to the SEA to administer the 80% which goes directly to the LEAs. Consequently, while most SEAs can say what amount of federal funds their state has received, they do not generally collect data on how local districts spend federal funds.

Although SEA contacts were generally unable to retrieve specific information about the amount and source of funding for arts education (e.g., categorical and discretionary funds) over the past five years, they did identify trends in state appropriations. One-third of the SEAs (18) increased funding for arts education, while eighteen other states decreased support during the last five years. The remaining SEAs (17) made no changes in funding levels. Thirty-two states issued requests for proposals (RFPs) or other financial directions to LEAs for the development of arts education projects and programs (twelve of which have statewide graduation requirements in the arts).

Arts Instruction in the Schools

CCSSO was interested in learning how arts instruction is influenced by SEA requirements for certification, courses, and instructional time in respective subject areas. The survey focused on minimum teacher qualifications and other instructional provisions for the arts by asking the following questions. Are certified teachers giving instruction in specific arts subjects, or can anyone with a general certificate teach an arts course? In elementary schools, each classroom teacher is generally responsible for all subject areas, including math, language arts, music and visual art. Do SEAs require courses in the arts for elementary classroom certification, or are teachers who have never taken arts courses required to provide instruction? If qualified arts personnel are important to SEAs, is data available on the number of teachers certified? What about instructional time? Do SEAs track the amount of classroom time per week devoted to arts instruction? Are SEAs collaborating with outsiders—artists, arts institutions, or arts organizations—to bring the arts into the schools?

Some states certify teachers at the elementary level, some at the secondary level, and others K-12 inclusively. Forty-two states (76% of those polled) provide certification covering K-12 levels in two or more arts subject areas. Table 3 illustrates SEA certification provisions, of which there is a predictably higher incidence for visual art and music than for other subject areas. Of the total number of arts certification categories reported by SEAs, subject area provisions rank as follows: music (35%), visual art (30%), arts in general (12%), drama (13%), dance (7%) and creative writing (3%)

Although states may grant certification, they are not always able to discern whether certified art teachers or regular classroom teachers are providing arts instruction. For example, if there is a shortage of language arts teachers, an LEA might hire a teacher certified in visual art. Similarly, if LEAs need art teachers and they are not readily available, they might employ a certified classroom teacher who lacks experience in the arts. SEAs have difficulty determining exactly who is teaching arts courses because of their lack of access to data at the local level.

TABLE 3.—SEA TEACHER CERTIFICATION FOR ARTS SPECIALISTS

State	Elementary							Secondary					
	Arts in General	Creative Writing	Dance	Drama	Music	Visual Art		Arts in General	Creative Writing	Dance	Drama	Music	Visual Art
Alabama	●				●	●						●	●
Alaska													
American Samoa													
Arizona					●	●		●	●	●	●	●	●
Arkansas					●	●						●	●
California								●	●	●	●	●	●
Colorado[2]	●				●			●			●	●	
Connecticut					●	●						●	●
Delaware		●			●	●			●		●	●	●
District of Columbia					●	●						●	●
Florida	●	●	●	●	●	●		●	●	●	●	●	●
Georgia			●	●	●	●				●	●	●	●
Hawaii												●	●
Idaho					●	●					●	●	●
Illinois	●				●	●		●				●	●
Indiana	●				●	●		●				●	●
Iowa					●	●					●	●	●
Kansas				●	●	●					●	●	●
Kentucky					●	●						●	●
Louisiana					●	●						●	●
Maine	●				●			●				●	
Maryland			●	●	●	●				●	●	●	●
Massachusetts			●	●	●	●				●	●	●	●
Michigan	●		●		●	●		●		●		●	●
Minnesota					●	●						●	●
Mississippi			●		●	●				●		●	●
Missouri					●	●						●	●
Montana					●	●						●	●

State	Elementary							Secondary					
	Arts in General	Creative Writing	Dance	Drama	Music	Visual Art		Arts in General	Creative Writing	Dance	Drama	Music	Visual Art
Nebraska	●			●	●	●		●			●	●	●
Nevada	●				●	●		●			●	●	●
New Hampshire					●	●						●	●
New Jersey	●			●	●			●			●	●	
New Mexico					●	●					●	●	●
New York					●	●						●	●
North Carolina			●	●	●	●				●	●	●	●
North Dakota	●				●	●		●				●	●
Ohio					●	●						●	●
Oklahoma				●	●	●					●	●	●
Oregon					●	●						●	●
Pennsylvania	●	●	●	●	●	●		●	●	●	●	●	●
Puerto Rico				●	●	●					●	●	●
Rhode Island					●	●						●	●
South Carolina	●				●			●				●	
South Dakota	●				●			●				●	
Tennessee					●	●						●	●
Texas				●	●	●				●	●	●	●
Utah					●					●	●	●	●
Vermont					●	●						●	●
Virginia					●	●					●	●	●
Virgin Islands	●				●	●		●				●	●
Washington					●			●				●	
West Virginia					●	●						●	●
Wisconsin			●	●	●	●				●	●	●	●
Wyoming	●				●			●			●	●	
TOTAL*	16	3	9	13	50	42		18	5	13	24	52	45

*Many states provide K-12 certification per subject area, without distinguishing between elementary and secondary levels. For those states, a symbol appears in both elementary and secondary columns above.

CCSSO asked SEAs how many teachers are specifically certified to teach respective arts subjects at elementary and secondary levels. Nearly half of the states (25) indicated that such data was not available, and twenty-two states did not respond to the question. Many of the SEAs that did respond presented figures which included all teachers certified in a subject since the state began keeping such records (or since it first issued the subject area certification). A positive correlation appeared between the thirty-two states reporting numbers of certified arts teachers at the secondary level and those states with graduation requirements in the arts.

SEAs were also asked whether they require coursework in the arts for elementary classroom certification. About one-half (26) of the states require specific hours or units in the arts (as indicated in Table 4). Three states require arts content in the teacher's educational background: Colorado, Rhode Island, and Washington, and eleven states (30%) require "competencies" in the arts: Alabama, Delaware, Michigan, Minnesota, Montana, New Hampshire, North Carolina, North Dakota, Oklahoma, Utah and Vermont. Together, the latter groups represent almost 25% of the nation's states that rely on teacher training institutions/programs to confer certification based upon unspecified course content and competencies in the arts.

TABLE 4.—ARTS REQUIREMENTS FOR ELEMENTARY CLASSROOM CERTIFICATION

State	*Required Course(s)*	*Units Required*
Alaska	Art Methods Music Methods	1 credit 1 credit
Arizona	Arts	0-4 hours[1]
Arkansas	Public School Art Public School Music	3 hours 3 hours
District of Columbia	Art Music	3 hours 3 hours
Georgia	Creative Arts[2]	5 quarter hours
Hawaii	Music Drama (Optional) Creative Arts (Optional)	4-7 hours
Idaho	Art or Music	3 hours
Indiana	Art or Music	3 hours
Kentucky	Visual Art Music	3 hours 3 hours
Louisiana	Elementary Arts or Music	3 hours
Maryland	Arts	2 credits
Massachusetts	Arts Music	3 hours 3 hours
Mississippi	Arts for Children Music Education	3 hours 3 hours
Missouri	Arts Education Music Education	3 hours 3 hours
Nebraska	Arts Methods Music Methods	3 hours 3 hours
New Jersey	Creative Arts	3 hours
Ohio	Visual Arts Music	4 hours 4 hours
Oregon	Arts	2-6 quarter hours
Pennsylvania	Arts Music	3 hours 3 hours
Puerto Rico	Visual Arts Drama Music Appreciation	2 credits 2 credits 2 credits
South Carolina	Arts	4-6 units
South Dakota	Arts Methods	2 hours
Tennessee	Art Music	3 quarter hours 3 quarter hours
Virginia	Art Music	3 hours 3 hours
West Virginia	Art Music	2 units 2 units
Wyoming	Art, Music or Drama (Methods)	3 hours

1. Credit hours vary depending upon which of the three state universities attended.
2. For Early Childhood majors, includes visual arts, music, dance and drama.

TRENDS

This final section of the survey asked SEA arts contacts to assess the impact of current SEA policies and practices and general educational trends in arts education. Identification of timely issues or trends in education was based on individual discussions with SEA personnel, suggestions from advisory committee members, and from a review of recent literature on arts instruction at K–12 levels.

As was the case with the Council's previous survey of state policies toward the humanities, the most negative trend cited for arts education (67% of respondents) was the "back to basics" movement (Table 5). Fifty-five percent of the responding states were also concerned with the negative effects of the increase in standardized testing. As this testing has come to be tied more securely to the identification and testing of discrete skills mastered at particular grade levels and through individual courses, the knowledge and accomplishments of an arts education have been slighted.

Other areas which elicited negative evaluations included 40% of the states which saw an emphasis on vocational education as harming the efforts of those seeking adequate arts offerings. In some instances this viewpoint reflected the conflicting needs of the practical and the fine arts in the efforts by states to increase their graduation requirements over the last few years. Some SEA personnel noted that when students were given broad choices, and the fine arts was only one option, that students often avoided an area where they had had little course work since elementary school.

An area that elicited conflicting opinions by the states was the relationship between the growth of course offerings and the status of arts instruction. Thirty-eight percent viewed a growth in course offerings negatively while 42% viewed such growth as positive towards the arts, and 20% saw this as neutral. Very likely these differences reflected whether individuals believed additional courses were likely to include offerings in the arts or whether they considered that unlikely for their state. "Parental Involvement in the Schools" and "Growth of International Studies" were seen as two trends with no negative influence on arts education. Yet, there is some difficulty with

Photo by John Froelich, Courtesy of Music Educators National Conference.

this assessment; although many of the states (75%) saw parental involvement positively, in many districts such involvement has led to a call for return to the "basics" which those same respondents saw as negative to the arts. Further, it is interesting that the states saw only positive or neutral implications in the growth of international studies but few such programs specifically include courses in the arts. This many indicate that SEA personnel were viewing the place of the arts in the schools in a broader context than we first assumed and were referring to the essential cultural element of any good curriculum in comparative or international studies.

Twelve states offered additional negative trends not included in the questionnaire:

- State legislatures have mandated rewards for schools which register a certain number of students in advanced math, science or foreign language classes;
- Academic requirements have increased for college admission and at the local and state level, there has been an increase in math and science requirements for all students.

TABLE 5.—EDUCATIONAL TRENDS

	Negative	Neutral	Positive
Back to basics movement	67%	20%	13%
Increase of standardized testing	54%	42%	4%
Focus on life competency	24%	52%	24%
Use of computers for learning	29%	56%	15%
Growth of course offerings	38%	20%	42%
Emphasis on vocational training	40%	53%	7%
Growth of talented and gifted programs	5%	18%	77%
Growth of international studies	0%	62%	38%
Parental involvement in the schools	0%	25%	75%
Changes in social class, race and ethnicity of public school population	7%	62%	31%
Changes in social class, race and ethnicity of public school teachers	4%	67%	29%
Reduction in liberal arts requirements for education majors	65%	33%	2%

Positive factors identified were as follows:

- The effectiveness of local advocacy efforts;
- Planning based on an awareness that the arts are classes intended for all students;
- The importance of statewide conferences on the arts.

The most substantive and lengthy responses from arts contacts came in response to the question of whether they believe that the formulation of new policies at the state level will lead to improved arts instruction in each state. The overwhelming majority of states, fifty-three, replied positively. Next, if states answered yes, they were asked what kinds of policy changes they would suggest and what they saw as the major difficulties in improving arts instruction within their states.

All but four state contacts believed that improved state policies that were widely disseminated and backed with funding from the legislature and with strong support from SEA policy makers would significantly improve the quality of arts instruction. The major goals for such state policies centered around their desire to have the arts seen as basic to the K–12 school curriculum, as a subject appropriate for all students and a part of the state's requirements for graduation. Although these goals were seen as interlocking, they were often supported through discrete arguments. In addition to these interlocking goals, the states stressed methods of implementing them that, as could be expected, often turned to the necessity for adequate funding. Questions of funding were not simply requests for general arts revenue; they included specific needs: sufficient specialists to the SEA for all arts subject areas, sufficient money to provide quality teacher education and to pay for comprehensive inservice training for current teachers. They also recommended a commitment, both at the state and local level, to fund arts classrooms adequately so that sufficient numbers of courses could be offered to reach all students.

A number of specific suggestions grew out of these general goals. Some states felt it was important for the arts to be included in college entrance requirements or students would continue to see them as simply electives rather than part of a solid academic preparation necessary for a well-rounded, pre-collegiate education. Many believed that the arts would not attain the status of the sciences and the humanities until they were included in state graduation requirements. Respondents were most concerned about the current quality of arts teaching, especially at the elementary level, and thought it essential to provide better college training and to increase the numbers of arts specialists at the elementary level while also ensuring that those teaching in secondary schools were well trained in their discipline. Both in terms of teacher quality and in regards to viewing the arts as part of a general academic training, a number of states believed it important to establish policies which stressed the arts as basic to a child's learning. If state and local administrators and teachers generally, came to believe that the arts were basic, then many of the specific problems would be solved.

RECOMMENDATIONS

These recommendations are directed towards chief state school officers, state education agencies, and, where relevant, to the arts education community generally.

1. To define arts in the schools as the study of the historical, creative, aesthetic, critical and productive elements of disciplines that include, but are not limited to, visual arts, music, dance, theatre arts, and creative writing.

2. To establish the arts as part of the core of learning, central to state and local education agencies' curricular and program goals, and an essential component of the education of all children at all levels.

3. To encourage SEAs to include the arts in formal goals for general education, with adequate funds to support basic elementary and secondary arts programs.

4. To develop and implement a sequential, K–12, competency-based arts curriculum for all arts subject areas.

5. To establish graduation requirement(s) in the fine arts.

6. To infuse the arts into other academic subject areas.

7. To develop cooperation and collaborations for arts programs beyond the schools, including local and state arts education organizations, institutions of higher education, businesses, and community organizations.

8. To ensure quality instruction by arts teachers who have either been SEA certified in their subject area, or classroom teachers qualified to teach the arts, and to provide arts administrators in schools, district offices and at the state level.

9. To provide adequate time, space and materials for arts instruction, that create a climate for imagination and innovation.

10. To incorporate the arts into state assessment and evaluation of academic progress for elementary and secondary students within the states.

Photo by Linda Rutledge, Courtesy of National Art Education Association

APPENDIX

QUESTIONNAIRE

Discussion of the Term "Arts Education"

For the purposes of this survey, we have divided the arts into three major categories: VISUAL ARTS, which includes drawing, painting, photography, film and sculpture; PERFORMING ARTS, involving music, drama, and dance; and LITERARY ARTS which includes the composition of poetry, fiction, and plays. Arts education aims to instill within students an understanding of and an appreciation for the wide array of art forms developed in the course of human civilization. It also includes giving students some experience in working with various kinds of materials, through different media, and through utilizing a variety of techniques. Through arts education, a student should thereby attain some appreciation for her or his own artistic potential while acquiring the knowledge and skills useful for understanding the fundamental cultural values of our society. As noted in the College Board's "Academic Preparation for College," "the arts are creative modes which can enrich the lives of all people both by self-expression and response to the expression of others."*

For the elementary and secondary levels, these skills and subjects are taught within the following courses: art, music, dance, drama, creative writing and courses focusing on the artistic element within the electronic media.

This general discussion of the arts is not intended as definitive and is provided only as guidance for completing this questionnaire. It is included so that we can gather consistent data no matter how your state defines the arts and no matter how it organizes responsibility for arts instruction in your SEA.

*Academic Preparation for College. The College Board, New York, 1983.

A. STRUCTURE OF STATE EDUCATION AGENCY (SEA): If your arts subjects differ from those listed in our instructions, you can so indicate in question 4 of this section.

1. Does your state have a unit for the arts within its organizational structure?

2. If your answer to question 1 is yes, what subjects are included within the arts?

3. Does your state agency employ specialists responsible solely for the following subjects or does it employ instructional generalists whose duties may include responsibility for these subject areas? Please indicate below the type of individual and the percentage of their time devoted to the following:
a. Arts (General)
b. Creative Writing
c. Dance
d. Drama/Theatre
e. Music
f. Visual Arts

4. If none of the above accurately describes your state agency's division of responsibility for arts instruction, please describe that structure.

B. GOALS: In this section we are most interested in discovering how the arts fit into your state's general educational goals.

1. Does your state have general educational goals established by the state board of education?
If so, does it include a section on the arts?

2. Does your SEA distribute guidelines for arts instruction to local educational authorities?

If your state has developed goals and/or guidelines for instruction in the arts, please forward.

3. Has your SEA developed guidelines for instruction in specific arts subjects?
a. Creative Writing
b. Dance
c. Drama/Theatre
d. Music
e. Visual arts

4. Are there pending changes in statewide policies, programs, guidelines, or requirements in the arts? Please specify.

C. CURRICULUM: Here we are gathering more specific information about special programs, particular directives, subject area frameworks, and supplementary materials for arts subjects that the SEA distributes to local districts.

1. Does your SEA provide curricular programs and supplementary instructional materials for:
a. Arts (General)
b. Creative Writing
c. Dance
d. Drama/Theatre
e. Music
f. Visual Arts
g. Others (Specify)

2. Does your SEA stipulate particular skills and understandings to be mastered under:
a. The general area of the arts?
b. Within specific subject areas? For all students or only for those specializing in an arts program?

3. Has your state board of education adopted a plan for a competency-based educational program?
a. If your state has adopted a plan for a competency-based educational program, are the arts included?)
b. Please check any of the following subjects that are specifically included in this plan.
Creative Writing
Dance
Drama/Theatre
Music
Visual Arts
Please send a copy of your plan for competency-based education.

4. Does your SEA mandate instruction for LEAs in the arts? If so, please indicate the type of mandate; i.e., one unit, semester or course; or one teacher of teachers per district or school, etc.
a. Arts (General)
b. Creative Writing
c. Dance
d. Drama/Theatre
e. Music
f. Visual Arts

D. TESTING: We would like to determine the kinds of examinations administered at the state level and the place of the arts in these tests.

1. Indicate each area and grade level in which your state administers statewide, standardized, or other examinations by placing the appropriate letter (use a, b, c or d) on the line below:
   a=State developed Competency-based
   b=National Standardized Achievement
   c=Statewide Assessment
   d=Other

E. TEXTBOOKS & INSTRUCTIONAL MATERIALS: We are interested in determining if your state has a statewide adoption policy for textbooks and/or arts materials and equipment or if the selection of textbooks is left to LEAs.

1. Does your state have a textbook adoption policy? If yes, please submit current lists for art subject areas.
2. Is your state involved in selecting arts materials and equipment?
3. If your state does not have a textbook adoption policy, do you provide any type of guidance to local districts for purchasing textbooks?
4. Does your SEA prepare guidelines for arts materials for LEAs? If yes, please submit a copy of these guidelines.

F. GRADUATION REQUIREMENTS

1. Does your state have statewide graduation requirements?

2. Do you have a graduation requirement for the arts generally? If so, indicate the number of credits. Has it been implemented since 1979?

3. Do you have a graduation requirement for the following arts areas? Please indicate by showing numbers of credits in the space provided.
   a. Creative Arts
   b. Dance
   c. Drama/Theatre
   d. Music
   e. Visual Arts

4. Has there been an increase or decrease in the numbers of credits required over the last five years?

5. What requirements do you have in the arts for the following levels?
   a. Elementary
   b. Junior High

Does your state set requirements for college admission in the arts? If yes, specify requirements.

G. SEAs FUNDING PROVISIONS: We are interested in determining the amounts budgeted for the arts and whether they have increased or decreased over the last five years.

1. What percentage of your SEA's funds in the following categories have been committed to the arts over the last five years?
   a. Arts Instruction Generally
      Block Grants (Federal)
      State Categorical Funds
      State Discretionary Funds
   b. Pilot projects or special programs in the arts

2. Has funding for arts education increased, decreased or remained constant over the last five years?

3. Has your state issued requests for proposals (RFPs) or other financial directives to LEA's asking them to submit proposals or projects for funding in arts subject areas?

H. ARTS INSTRUCTION IN THE SCHOOLS: Through this question, we are attempting to ascertain the kind and scope of the information your agency gathers concerning the teaching of art subjects in your state.

1. Does your SEA certify teachers in the following?
   a. Arts (general)
   b. Creative Writing
   c. Dance
   d. Drama/Theatre
   e. Music
   f. Visual Arts

2. What arts requirements for elementary classroom certification does your SEA have? Please indicate the number of college units or courses required.

3. What are the total number of teachers certified in the following areas?
   a. Arts (general)
   b. Creative Writing
   c. Dance
   d. Drama/Theatre
   e. Music
   f. Visual Arts

4. We are trying to determine any increase or decrease in *certified arts teachers* since 1980. Please indicate those certified in the following areas; if exact figures are not available, please estimate and indicate with (est.) following the figure.
   a. Arts (general)
   b. Creative Writing
   c. Dance
   d. Drama/Theatre
   e. Music
   f. Visual Arts

5. We are trying to determine any increase or decrease in persons currently teaching the following subjects. Please list the totals below. If exact totals are not available, please estimate and indicate with (est.) following the figure.
   a. Arts (general)
   b. Creative Writing
   c. Dance
   d. Drama/Theatre
   e. Music
   f. Visual Arts

6. On average, how much time per week is currently devoted to instruction in the following? If totals are unavailable, please provide your best estimate.
   a. Arts (general)
   b. Creative Writing
   c. Dance
   d. Drama/Theatre
   e. Music
   f. Visual Arts

7. Do you collaborate with artists, arts institutions, or arts organizations to bring in writers, performers, musicians and artists to work independently with the schools?

Does it involve any of the following?

Residencies
Exhibitions
Performances
Field Trips
Teacher Workshops
Other (Specify)

8. Has there been a change in the number of courses offered in the following since 1980?
a. Arts (general)
b. Creative writing
c. Dance
d. Drama/Theatre
e. Music
f. Visual Arts

I. EDUCATIONAL DEVELOPMENT: This section should be completed by the arts contact person.

1. Please indicate what you consider to be the effects (negative, neutral or positive) of the following educational trends on arts instruction in the elementary and secondary curriculum.
a. "Back to basics" movement
b. Increase of standardized testing
c. Focus on life competency
d. Use of computers for learning
e. Growth of course offerings
f. Emphasis on vocational training
g. Growth of talented and gifted programs
h. Growth of international studies
i. Parental involvement in the schools
j. Changes in social class, race and ethnicity of public school population
k. Changes in social class, race and ethnicity of public school teachers
l. Reduction of liberal arts requirements for education majors
m. Other (specify)

2. What special projects or programs in the arts has your SEA initiated, supported, or collaborated upon within the last five years? Please specify.

3. Do you feel that formulation of new policies at the state level will lead to improved arts instruction in your state? If yes, what policy changes would you suggest?

4. What do you see as the major difficulties to be faced in improving arts instruction within your state?

SELECTED WORKS ON ARTS INSTRUCTION

Academic Preparation for College: What Students Need to Know and Be Able To Do. New York: The College Board, 1983.

Academic Preparation in the Arts. New York: The College Board (publication expected Summer 1985).

Beyond Creating: The Place for Art in America's Schools. Los Angeles: The J. Paul Getty Trust, 1985.

Chapman, Laura H. *Instant Art, Instant Culture: The Unspoken Policy for American Schools.* New York: Columbia University, Teacher's College Press, 1982.

Coming to Our Senses: The Significance of the Arts for American Education. A Report by the Arts, Education and Americans Panel. New York: McGraw-Hill Book Company, 1977.

Fowler, Charles B., ed. *Arts in Education, Education in Arts: Entering the Dialogue of the 80's.* Washington, D.C.: The National Endowment for the Arts, 1984.

Fowler, Charles B., ed. *Summit Conference on the Arts and Education: A Report.* Washington, D.C.: Alliance for Arts Education, John F. Kennedy Center for the Performing Arts, 1980.

Hatfield, Thomas A. *An Art Teacher in Every School? A Political Leadership Resource for Art Educators.* Columbia, SC: Whitehall Publishers, 1983.

Hausman, Jerome J., ed. *Arts and the Schools.* New York: McGraw-Hill Book Company, 1980.

Remer, Jane. *Changing Schools Through the Arts: The Power of an Idea.* New York: McGraw-Hill Book Company, 1982.

Stake, Robert, ed. *Evaluating the Arts in Education: A Responsive Approach.* Columbus, Ohio: Charles E. Merrill Publishing Company, 1975.

The Arts Go To School: An Arts-In-Education Handbook. New England Foundation for the Arts and The American Council for the Arts, 1983.

State Education Agencies Arts Contacts

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